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New Books for  
Fall & Winter  
2004–2005

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Congratulations to Joel Dinerstein, author of *Swinging the Machine: Modernity, Technology, and African American Culture between the Wars*—winner of the 2004 Eugene M. Kayden Book Award for the best book in the humanities published by an American university press. Other recent award-winners appear on the inside back cover.

Cover art: Man playing *boules de pétanque*, France, 2001. Photo by Alison M. Jones Photography, [www.alisonjamesphoto.com](http://www.alisonjamesphoto.com).

Other art credits are on page 32.

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The University of Massachusetts Press is a member of the Association of American University Presses



# Sports

The First Five Millennia

Allen Guttman

A lively cultural history of world sports from antiquity to the present

From ancient Egyptian archery and medieval Japanese football to contemporary American baseball, every sport has been shaped by—and in turn has helped shape—the culture of which it is a part. Yet as Allen Guttman shows in this far-ranging study, for all their differences sports throughout the ages have exhibited many common characteristics. They have always been a domain for the cultivation of gender roles, for example, as well as for the enactment of class and ethnic identities. They have also followed a similar historical trajectory from traditional to modern forms.

Written in entertaining, accessible prose and illustrated with dozens of images, *Sports: The First Five Millennia* traces this evolution across continents, cultures, and historical epochs to present a single comprehensive narrative of the world's sports. Beginning with a discussion of what constitutes a sport—and what does not—Guttman explores the vast variety of sports played by the preliterate peoples of the Americas and Africa, by the Greeks and Romans of antiquity, and in premodern China and Japan as well as in Islamic Asia and medieval Europe. These traditional sports include everything from Cherokee stickball and Chinese kite-flying to Persian wrestling and English bear-baiting.

Guttman then turns his attention to modern sports, an invention of eighteenth-century England that spread throughout the world during the nineteenth century and became institutional-

ized during the twentieth. Marked by an adherence to codified rules and increasingly governed by international organizations such as the Fédération Internationale de Football Association and the International Olympic Committee, modern sports have all but displaced their traditional antecedents throughout the world. The book concludes with a look at how skateboarding, hang gliding, and other “postmodern” sports have resisted the transition from spontaneous play to institutionalized contest, only to succumb in the end to the lure of modernization.

“Allen Guttman has consistently produced works that are at the forefront of investigations of ‘sport’ as an immensely significant social, cultural, and political phenomenon. *Sports: The First Five Millennia* carries that tradition forward. With insight, thoroughness, and the remarkable range of knowledge for which he is well known, Guttman has provided another excellent work. Of all the leading historians of sport in the world, I know of only one or two who might have come close to accomplishing

what he has produced herein—and none who would have done so in such a readable manner.”—Roberta J. Park, editor of *From “Fair Sex” to Feminism: Sport and the Socialization of Women in the Industrial and Post-Industrial Eras*

ALLEN GUTTMANN teaches at Amherst College. Among his many books on the history of sports are *From Ritual to Record: The Nature of Modern Sports* (1978), *Women's Sports: A History* (1991), *Games and Empires* (1994), and *The Olympics: A History of the Modern Games* (2002).

Sports / American Studies

448 pp., 45 illus.

\$34.95s cloth, ISBN 1-55849-470-7

December 2004



## Huerfano

A Memoir of Life in the  
Counterculture

Roberta Price

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A vivid account of one woman's  
seven-year sojourn on a hippie  
commune in Colorado

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In the late 1960s, new age communes began springing up in the American Southwest with names like Drop City, New Buffalo, Lama Foundation, Morning Star, Reality Construction Company, and the Hog Farm. In the summer of 1969, Roberta Price, a recent college graduate, secured a grant to visit these communities and photograph them. When she and her lover David arrived at Libre in the Huerfano Valley of southern Colorado, they were so taken with what they found that they wanted to participate instead of observe. The following spring they married, dropped out of graduate school in up-state New York, packed their belongings into a 1947 Chrysler Windsor Coupe, and moved to Libre, leaving family and academia behind.

*Huerfano* is Price's captivating memoir of the seven years she spent in the Huerfano ("Orphan") Valley when it was a petrie dish of countercultural experiments. She and David joined with fellow baby boomers in learning to mix cement, strip logs, weave rugs, tan leather, grow marijuana, build houses, fix cars, give birth, and make cheese, beer, and furniture as well as poetry, art, music, and love. They built a house around a boulder high on a ridge overlooking the valley and made ends meet by growing their own food, selling homemade goods, and hiring themselves out as day laborers. Over time their collective ranks swelled to more than three hundred, only to diminish again as, for many participants, the dream of a life of unbridled possibility

gradually yielded to the hard realities of a life of voluntary poverty.

Price tells her story with a clear, distinctive voice, documenting her experiences with photos as well as words. Placing her story in the larger context of the times, she describes her participation in the antiwar movement, the advent of the women's movement, and her encounters with such icons as Ken Kesey, Gary Snyder, Abbie Hoffman, Stewart Brand, Allen Ginsburg, and Baba Ram Dass.

At once comic, poignant, and above all honest, *Huerfano* recaptures the sense of affirmation and experimentation that fueled the counterculture without lapsing into nostalgic sentimentality on the one hand or cynicism on the other.

"A splendid book that beautifully captures the spirit of the moment, and it does so in the best possible way—by recollecting and working through the specific details so often lost to memory and history. *Huerfano* is a virtual archive of data—an early edition of *The Whole*



*Earth Catalog* come to life with a compelling narrative and vivid characters."

—Nick Bromell, author of *Tomorrow Never Knows: Rock and Psychedelics in the 1960s*

"An impressive and important book. There is a paucity of good literature on the commune movement of the '60s and '70s, and much stereotypic misrepresentation of the counterculture. What Price's memoir reminds us is that the counterculture was intensely political, although the politics were personal as well as national."—Alexander Bloom, coeditor of *"Takin' It to the Streets": A Sixties Reader*

ROBERTA PRICE is a freelance writer and practicing attorney, specializing in intellectual property rights. She lives in Albuquerque, New Mexico.

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Memoir / American Studies

352 pp., 12 color + 40 black-and-white illus.  
\$29.95s cloth, ISBN 1-55849-469-3  
December 2004

## Tropical Fish

Stories out of Entebbe

Doreen Baingana

A memorable collection of stories set in Uganda and the United States

### Winner of the AWP Award for Short Fiction

*Tropical Fish* is a collection of linked short stories that explore the coming of age of three African sisters. Introspective and personal, the stories reveal the unexpected ambiguities of the young women's lives. The setting is the lush beauty of Uganda and the background is the aftermath of Idi Amin's dictatorship. But even in such trying circumstances, the stories show that people everywhere face the same basic human struggle to understand themselves, their world, and their place in it.

Each story develops the theme of exploration and discovery as the sisters mature and their interior and exterior lives expand. The youngest sister, Christine, becomes aware at an early age of the bittersweet dynamics of family love and later grapples with romantic and erotic, if problematic, love. Her explorations lead her across racial lines, when she has an affair with a British expatriate in the title story. What is initially an act of curiosity brings forth questions of racial and gender identity. Eager to stitch together a new pattern for her life, Christina ventures to another continent, North America, where she attempts to create a new home and a new self.

In another story, Christina's sister Patti writes in her diary about the vicissitudes of daily experience at a typical Ugandan girls' boarding school and the impact of class and religion on her relationships with fellow students. Other stories are written in the voice of the oldest sister, Rosa, who as a precocious teenager tries to decipher the

mysteries of sex. Unfortunately, her promising future is harshly disrupted.

In the final story, Christine returns to Uganda and finds her perspective irrevocably altered. She is more acutely aware of her home's natural beauty, but its physical vibrancy is in stark contrast to the social and political conditions she encounters. Her journey of self-discovery comes full circle, but without any tidy resolutions. Ambiguities and uncertainties remain. What is clear, however, is that this book marks the arrival of a remarkably gifted writer.

"*Tropical Fish* is extraordinary for a number of reasons. It follows the separate fates of sisters who begin their lives together in the town of Entebbe in Uganda. The prose is rich in specifics unknown to most of us, but what is truly dazzling is the way this brilliance of detail mounts into rare, subtle, surprising drama. These are memorable stories, fiercely fair, the work of a large talent."

—Joan Silber, author of *Ideas of Heaven: A Ring of Stories*



"*Tropical Fish* may seem, at first, to be a short story collection, a volume of stories that can be read in random order. But I urge you to read this book straight through from 'Green Stones' to 'Questions of Home,' for in doing so you will discover a powerful novel that happens to be rendered in short stories rather than chapters, something I call the 'novita.' *Tropical Fish* is one of the finest novitas I've ever had the pleasure of reading. . . . Doreen Baingana shows mastery of language, a painter's eye for detail, and a compassion so deep, I imagine her heart has no bottom to it." —Reginald McKnight, author of *He Sleeps: A Novel*

DOREEN BAINGANA is from Uganda and lives in the United States. She has a law degree from Makerere University, Kampala, and an MFA from the University of Maryland. Her poems are included in the anthology *Beyond the Frontier*. She works for Voice of America radio.

Fiction

152 pp.

\$24.95t cloth, ISBN 1-55849-477-4

January 2005



## Where the Wild Grape Grows

Selected Writings, 1930–1950

Dorothy West

Edited by Verner D. Mitchell and  
Cynthia Davis

A well-crafted selection from a  
noted African American writer

Despite her strong associations with Massachusetts—her upbringing in Roxbury, her lifelong connection with Martha's Vineyard, and two novels documenting the Great Migration and the rise and decline of Boston's African American community—Dorothy West (1907–1998) is perhaps best known as a member of the Harlem Renaissance. Between 1927 and 1947, West and her cousin, the poet Helene Johnson, lived in New York City, where West attended Columbia University, worked as a welfare investigator, wrote for the WPA, traveled to Russia, and established a literary magazine for young black writers.

During these years, West and Johnson knew virtually everyone in New York's artistic, intellectual, and political circles. Their friends included Langston Hughes, Zora Neale Hurston, Carl Van Vechten, Richard Wright, Arna Bontemps, Claude McKay, and many others. West moved easily between the bohemian milieu of her artistic soul mates and the respectable bourgeois soirees of prominent social and political figures.

In this book, Professors Mitchell and Davis provide a carefully researched profile of West and her circle that serves as an introduction to a well edited, representative collection of her out of print, little known, or unpublished writings, supplemented by many family photographs. The editors document West's "womanist" upbringing and her relationships with her mother, Rachel



Benson West, and other strong-minded women, including her longtime companion, Marian Minus.

The volume includes examples of West's probing social criticism in the form of WPA essays and stories, as well as her interviews with southern migrants. A centerpiece of the book is her unpublished novella, *Where the Wild Grape Grows*, which explores with grace and gentle irony the complex relationship of three retired women living on Martha's Vineyard. Several of West's exquisitely observed nature pieces, published over a span of twenty years in the *Vineyard Gazette*, are also reprinted.

"This collection of West's work will certainly help readers see that she did not simply 'fall silent' in the 1940s only to return to writing to complete *The Wedding* in the 1980s. This book enables us to see her as a more thoroughly accomplished writer. It is an important work that will lead to a serious revision of West's place in the canon of African American writers."—Joseph T. Skerrett, author of *Literature, Race, and Ethnicity: Contesting American Identities*

"What a great idea to gather in one volume the many previously published and unpublished writings of Dorothy West! . . . This edition throws special light on West's talent and milieu, conveying a complex sense of her as a person in relationship to her family life and commitments, her artistic peers, and her intimate relationships. The editors' introduction and the biographical essay set the right tone for the project, appropriate for both the academic and the general reader."—Amritjit Singh, coeditor of *The Collected Writings of Wallace Thurman: A Harlem Renaissance Reader*

DOROTHY WEST was born in Boston in 1907 and died on Martha's Vineyard in 1998. VERNER D. MITCHELL is assistant professor of English at the University of Memphis and editor of *This Waiting for Love: Helene Johnson, Poet of the Harlem Renaissance* (University of Massachusetts Press, 2000). CYNTHIA DAVIS is associate professor of English at Barry University.

American Literature / Black Studies

264 pp., 22 illus.

\$27.95s cloth, ISBN 1-55849-471-5

December 2004

# The Contemporary African American Novel

Its Folk Roots and Modern Literary Branches

Bernard W. Bell

An essential guide for students and teachers of African American literature

In 1987 Bernard W. Bell published *The Afro-American Novel and Its Tradition*, a comprehensive interpretive history of more than 150 novels written by African Americans from 1853 to 1983. The book won the Distinguished Scholarship Award of the College Language Association and was reprinted five times. Now Bell has produced a new volume that serves as a sequel and companion to the earlier work, expanding the coverage to 2001. Bell also refines and extends his interpretive model for reading texts by African American writers, a model based on the vernacular forms of expression of his childhood, the literary theories of Ralph Ellison, and the writings on double-consciousness of W. E. B. Du Bois.

The book begins with a personal essay in which Bell traces the evolution of his thinking about sociohistorical and sociocultural approaches to literature. He goes on to apply these approaches to the work of hundreds of black novelists whose work has been published since 1853. His primary focus, however, is on some forty novels and romances published between 1983 and 2001, including works by Gayl Jones, Toni Cade Bambara, Toni Morrison, Paule Marshall, Albert Murray, Gloria Naylor, Al Young, David Bradley, Leon Forrest, and Charles Johnson, as well as the neo-Black Aesthetic novelists Nathaniel Mackey, Trey Ellis, Percival L. Everett, and Colson Whitehead.

In acknowledging the diversity of the

tradition of the novel, Bell also examines the science fiction of Samuel Delany and Octavia Butler, the gay novels of E. Lynn Harris, Larry Duplechan, and Randall Kenan, and the detective narratives of Barbara Neely and Walter Mosley. The result is a book of impressive scope and accomplishment—an essential work for any serious student of African American literature.

“A masterful performance, tremendously impressive as a work of literary criticism and theory, historical scholarship, and cultural study. . . . It will become, without question, the standard work in the field, a stimulating source of critical insight and a valuable reference tool—one that everyone who writes about or teaches African American literature will need (and will be eager!) to own.”

—William E. Cain, Wellesley College

“Absolutely essential to the teaching of African American literature . . . Bell is a rare scholar whose knowledge of authors, works, historical movements, social history, folk formations, and subgenres of fiction is strikingly impressive.”—Trudier Harris, University of North Carolina at Chapel Hill

BERNARD W. BELL is professor of English at Pennsylvania State University. He is editor of *W. E. B. Du Bois on Race and Culture: Philosophy, Politics, and Poetics* (1996), coeditor of *Call and Response: The Riverside Anthology of the African American Literary Tradition* (1998), and editor of *Clarence Major and His Art: Portraits of an African American Postmodernist* (2001).

Black Studies / Literary Studies

488 pp.

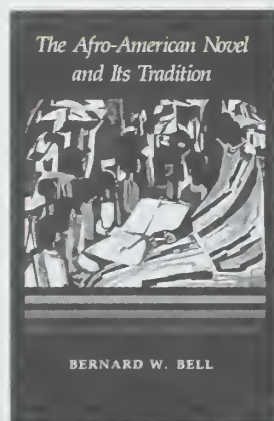
\$24.95s paper, ISBN 1-55849-473-1

\$80.00s library cloth edition, ISBN 1-55849-472-3

December 2004

PRAISE FOR

## The Afro-American Novel and Its Tradition



“If I had to recommend just one book about Afro-American literature, Bernard W. Bell’s *The Afro-American Novel and Its Tradition* would be that book. There is no doubt that it is ‘the’ book on its specific subject.”—*Studies in the Humanities*

“Bell skillfully intermingles the political and artistic dimensions of Afro-American literature in a way that is at once revealing and definitional. Because Bell keeps his study open to competing versions of reality and different critical approaches, *The Afro-American Novel and Its Tradition* is likely to be a central and formative book in the field of Afro-American literary criticism.”—*Georgia Review*

Black Studies / Literary Studies

448 pp., \$22.95s, ISBN 1-55849-688-1

## Against the Odds

Scholars Who Challenged Racism  
in the Twentieth Century

Edited by Benjamin P. Bowser and  
Louis Kushnick, with Paul Grant

Personal accounts by leading  
scholar-activists in the fight for  
racial equality

### A Choice Outstanding Academic Book

Over the course of the past century the struggle against racism took many forms, from petitions and lawsuits to sit-ins and marches. This book records the testimony of eleven scholar-activists who challenged prevailing racial beliefs and practices while engaging in resistance and reform. Included in this group are nine African Americans (Kenneth B. Clark, St. Clair Drake, W. E. B. Du Bois, John Hope Franklin, John Glover Jackson, Hylan Lewis, Frank Snowden Jr., and Robert C. Weaver); one Sri Lankan who lives and works in Britain (A. Sivanandan); and one white American (Herbert Aptheker).

Most of these men began their careers before World War II, in a time when biological conceptions of race dominated public policy and severely limited opportunities available to people of color. By struggling with these impediments to their personal and professional lives, each in his own way helped redefine race as the social and cultural construct it has always been.

To highlight both the similarities and the differences in their experiences, the editors asked each of the subjects the same set of general questions about formative influences, major obstacles, and principal accomplishments. These were followed by more narrowly focused queries about specific writings. Most of the responses were

recorded on tape as interviews; several were submitted as written reminiscences; and one, the essay on Du Bois, was the shared recollection of two associates who had worked closely with him for many years.

"This collection of autobiographical and biographical essays, by a cross section of scholars who challenged racism, is a rare jewel. . . . It would be an excellent supplementary text for courses on race relations, social inequality, institutional racism, and social movements and social change"—*Contemporary Sociology*

"A must for all libraries. . . . These interview-essays review scholarly lives in revealing detail. Readers discover much new about individual scholars; more importantly, we learn much about the racist history against which black scholars had to struggle with great difficulty. . . . [The editors] develop

excellent opening and concluding overviews. . . . Summing up: Essential."  
—*Choice*

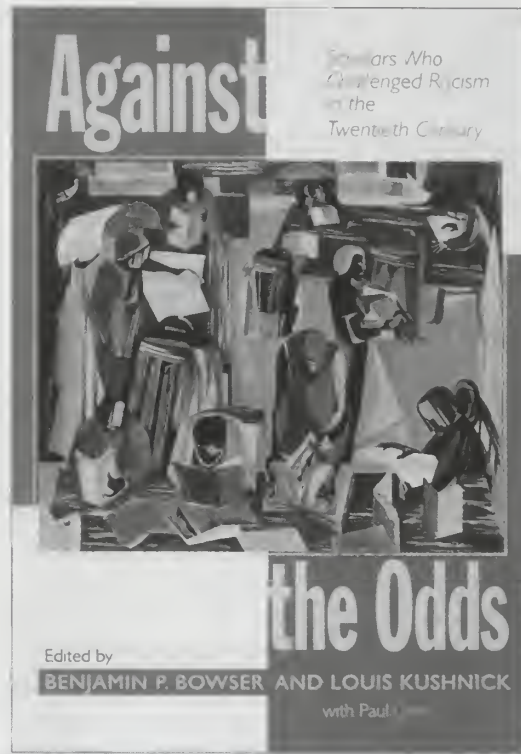
BENJAMIN P. BOWSER is professor of sociology and social services at California State University, Hayward. LOUIS KUSHNICK is professor in race relations and director of the Ahmed Iqbal Ullah Race Relations Archive at the University of Manchester. PAUL GRANT is a lecturer in sociology at the University of Wolverhampton.

Black Studies / Sociology

280 pp.

\$19.95s paper, ISBN 1-55849-474-X

October 2004





# The Dispossessed

An Anatomy of Exile

Edited by Peter I. Rose

Foreword by Liv Ullmann

Essays on humanitarian responses  
to forced migration

Edward Said once noted that “exile is compelling to think about, but terrible to experience.” *The Dispossessed*, a collection of thoughtful essays and critical commentaries on the meaning of exile, reverberates with the significance of Said’s terse comment. After a foreword by actor and activist Liv Ullmann and an introduction by Peter I. Rose, the reader is offered a series of essays examining the experiences of refugees in various parts of the world, with particular attention to the disruptions caused by World War II. Contributors explore the politics of rescue, the dependency of the dispossessed, the role of key players and concerned citizens willing to extend themselves to provide safe havens and new opportunities for those forced to flee their homelands, and examples of the contributions of refugees, particularly refugee intellectuals, to their host societies.

Throughout the volume there are two unifying motifs: the plight of displaced people, be they escapees, expellees, or hapless victims caught in the crossfire of other people’s conflicts, and the role of others in attempting to mitigate the predicaments of the displaced. The book is divided into four sections. The first explores the meaning of “home” for those forced to leave it. The second section focuses on the experiences of a small cohort of rescuers who lived in western Massachusetts in the 1930s and 1940s or had connections to Smith College and other institutions in the area. The third section details the problems of adjustment and the cultural



impact of scientists, artists, filmmakers, and writers on their host societies in the years before, during, and immediately after World War II. A brief fourth section consists of the reflections of two more recent refugees, a Cuban father and son, the elder a psychiatrist and poet, the younger a sociologist who specializes in immigration and the plight of the dispossessed.

The contributors to this volume were all faculty and fellows of a year-long colloquium, “The Anatomy of Exile,” at Smith College or participants in one of two conferences held in conjunction with the colloquium. They include Dierdre Bonifaz, Lâle Aka Burk, Polina Dimova, Donna Robinson Divine, Saverio Giovacchini, Ruth Gruber, Gertraud E. G. Gutzmann, Charles Killinger, Karen Koehler, Orm Øverland, Thalia Pandiri, Rubén D. Rumbaut and Rubén G. Rumbaut, Richard Unsworth, and Krishna Winston.

“Interesting and informative. . . . The book brings together experts from a wide range of fields. The essays are written not only with a commitment to scholarship, but with sensitivity to the plight of those in exile.”—Aaron Berman, Hampshire College

PETER I. ROSE is Sophia Smith Professor Emeritus of Sociology and Anthropology and senior fellow of the Kahn Liberal Arts Institute at Smith College. He is the author of many books, including *They and We* (1963, 5th ed., 1997), *The Subject Is Race* (1967), *Strangers in Their Midst* (1977), *Mainstream and Margins* (1983), *Tempest-Tost* (1997), and *Guest Appearances and Other Travels in Time and Space* (2003).

International Relations / Sociology

424 pp., 6 illus.

\$24.95s paper, ISBN 1-55849-466-9

\$80.00s library cloth edition, ISBN 1-55849-465-0

November 2004

A volume in the series *Collaborations*, published in association with the Kahn Liberal Arts Institute, Smith College

## Recasting the Machine Age

Henry Ford's Village Industries  
Howard P. Segal

How Henry Ford created a new model of small-scale industrial production

*Recasting the Machine Age* recounts the history of Henry Ford's efforts to shift the production of Ford cars and trucks from the large-scale factories he had pioneered in the Detroit area to nineteen decentralized, small-scale plants within sixty miles of Ford headquarters in Dearborn. The visionary who had become famous in the early twentieth century for his huge and technologically advanced Highland Park and Rouge River complexes gradually changed his focus beginning in the late 1910s and continuing until his death in 1947.

According to Howard P. Segal, Ford decided to create a series of "village industries," each of which would manufacture one or two parts for the company's vehicles. Although he imagined that the rural setting of these decentralized plants would allow workers to become part-time farmers, Ford's plan did not represent a reaction against modern technology. The idea was to continue to employ the latest technology, but on a much smaller scale—and for the most part it worked. All nineteen of these village industries helped save their communities from decline, in several cases ensuring their survival through the Great Depression. The majority of workers in the village industries, moreover, appear to have preferred their working and living conditions to those in Detroit and Dearborn.

Ford may well have been motivated to spend great sums on the village industries in part to prevent the unioniza-



tion of his company. But these industrial experiments represented much more than "union busting." They were significant examples of profound social, cultural, and ideological shifts in America between the World Wars as reflected in the thought and practice of one notable industrialist. Segal recounts the development of the plants, their fate after Ford's death, their recent revival as part of Michigan's renewed appreciation of its industrial heritage, and their connections to contemporary efforts to decentralize high-tech working and living arrangements.

"A fascinating subject, one well deserving of a modern scholar's attention. . . . The book makes a significant impact on our understanding of Henry Ford's auto industry, America's machine age, and patterns of industrial decentralization."—Amy Sue Bix, author of *Inventing Ourselves out of Jobs?: America's Debate over Technological Unemployment*

"Howard Segal's treatment of his subject is the best I have read, going far beyond anyone else's work and being as definitive as we likely shall see. *Recasting the Machine Age* is fair, objective, scholarly, and up-to-date."—David L. Lewis, author of *The Public Image of Henry Ford: An American Folk Hero and His Company*

HOWARD P. SEGAL is professor of history at the University of Maine and author of *Future Imperfect: The Mixed Blessings of Technology in America* (University of Massachusetts Press, 1994).

American History / History of Technology  
272 pp., 25 illus.  
\$34.95s cloth, ISBN 1-55849-481-2  
March 2005



## The Great Gypsy Moth War

A History of the First Campaign  
in Massachusetts to Eradicate the  
Gypsy Moth, 1890–1901

Robert J. Spear

An engaging account of a pivotal  
episode in U.S. environmental  
history

In *The Great Gypsy Moth War*, Robert J. Spear presents the untold story behind the importation and release of the gypsy moth in North America and the astonishing series of coincidences that brought the state of Massachusetts to a decade-long war against this tenacious insect. Spear traces the events leading up to the beginning of the war in 1890, notes the causes of its failure, and shows the terrible legacy it left as the precedent for all subsequent insect-eradication campaigns.

During the Civil War, when the supply of cotton from southern fields was disrupted, the owners of northern textile mills looked elsewhere for raw fiber. One source was silk. Among those experimenting with silkworm production was a Frenchman named Etienne Leopold Trouvelot, who had settled outside of Boston. It was Trouvelot who imported the gypsy moths and inadvertently allowed them to escape. Soon the invasion was on and a counteroffensive was required.

Spear reveals the turbulent undercurrents in the eradication campaign when the enthusiasm of the entomologists in charge turned into desperation on the discovery that their alien adversary was much tougher than they thought. Fighting a war they could not win and dared not lose, the leaders of the campaign resorted to political maneuvering, cheap tricks, and outright misrepresentation to

maintain a facade of success, urging the Commonwealth to continue funding the war long after any chance of victory had faded.

More than just reviewing the important events of this historic episode, Spear tells the story in an engaging way, often through the firsthand accounts of those who were directly involved. Much of what Spear has written is new, the recounting is lively, and the information he presents shows that almost all of the previous beliefs about the campaign to eradicate the gypsy moths are myths. In the process, he also traces the rise of modern economic entomology and the birth of the pesticide industry.



“Control of invasive species has become a major issue in ecology and policy circles in the last decade. Spear’s book is precisely the kind of solid historical work that can aid citizens and policymakers to interpret contemporary debates more effectively.”—Philip J. Pauly, Rutgers University

ROBERT SPEAR is a violinmaker, author, and independent scholar.

Environmental History

336 pp., 20 illus.

\$34.95s cloth, ISBN 1-55849-479-0

February 2005



# Empathic Teaching

Education for Life

Jeffrey Berman

A thoughtful study of the impact of teaching on student lives

During the past decade, Jeffrey Berman has published widely on the pedagogy of personal writing. In *Diaries to an English Professor* (1994), he explored the ways in which undergraduate students can use psychoanalytic diaries to deal with conflicted issues in their lives. *Surviving Literary Suicide* (1999) investigated how graduate students respond to novels and poems that portray and sometimes glorify self-inflicted death. And in *Risky Writing* (2002), Berman considered the ways teachers can encourage college students to write safely on a wide range of subjects often deemed too personal or too dangerous for the classroom, from grieving the loss of a friend to confronting sexual abuse.

*Empathic Teaching* builds on that earlier work by showing how a pedagogy based on understanding the other can transform the experience of learning. Berman begins with a discussion of several well-known stories and films featuring literature instructors who exert a formative influence on their students, including *Good-bye, Mr. Chips*, *The Blackboard Jungle*, *Up the Down Staircase*, and *Dead Poets Society*. He then goes on to examine the pedagogical importance of empathy, trauma, and forgiveness in helping students cope with the ordinary and extraordinary challenges of everyday life. Subsequent chapters are devoted to an analysis of actual student writing—powerful, insightful, authentic essays about lived experience that reveal both intellectual and emotional growth.

In the book's final chapter, Berman

considers the risks and benefits of empathic teaching, demonstrating how teachers can play a therapeutic role in the classroom without being therapists. Teachers who are regarded as trusting, supportive, and dependable, he argues, become attachment figures, influencing students to be more sensitive to and connected with their classmates' lives. Or, as Berman succinctly puts it, empathic teaching leads to empathic learning, an education for life.

"An extraordinarily absorbing and important piece of work. Jeffrey Berman is elaborating a vision of what it means to be an English professor today that is at once radically original and eminently practical. His previous books on personal writing have garnered widespread notice, and I am confident that this most

recent breakthrough will attract even more readers and raise the cumulative impact of his oeuvre to a higher power."—Peter L. Rudnytsky, editor of *American Imago* and author of *Reading Psychoanalysis: Freud, Rank, Ferenczi, Groddeck*

JEFFREY BERMAN is professor of English at the University of Albany. His books include *Risky Writing: Self-Disclosure and Self-Transformation in the Classroom*, *Surviving Literary Suicide*, and *Diaries to an English Professor: Pain and Growth in the Classroom*, all published by the University of Massachusetts Press.

Literary Studies / Education

400 pp.

\$24.95s paper, ISBN 1-55849-468-5

\$80.00s library cloth edition, ISBN 1-55849-467-7

December 2004

PRAISE FOR

## Risky Writing

Self-Disclosure and Self-Transformation in the Classroom



"Berman shows how conflicted life issues can be a liberating and healing experience for writers and readers alike, leading to both educational and psychological breakthroughs. . . . He takes unprecedented precautions to assure that students who are 'at risk' are never retraumatized by the events they are disclosing in narrative or diary writing in the classroom. The effects have been nothing less than astonishing."—*College English*

"Highly recommended for educators at all levels of higher education."—*American Journal of Psychotherapy*

\$21.95s paper, ISBN 1-55849-338-7

312 pp., 2002

# Learning to Read and Write in Colonial America

Literacy Instruction and Acquisition in a Cultural Context

E. Jennifer Monaghan

Explores how people in seven-teenth- and eighteenth-century America acquired the ability to read and write

An experienced teacher of reading and writing and an award-winning historian, E. Jennifer Monaghan brings to vibrant life the process of learning to read and write in colonial America. Ranging throughout the colonies from New Hampshire to Georgia, she examines the instruction of girls and boys, Native Americans and enslaved Africans, the privileged and the poor, revealing the sometimes wrenching impact of literacy acquisition on the lives of learners.

For the most part, religious motives underlay reading instruction in colonial America, while secular motives led to writing instruction. Monaghan illuminates the history of these activities through a series of deeply researched and readable case studies. An Anglican missionary battles mosquitoes and loneliness to teach the New York Mohawks to write in their own tongue. Puritan fathers model scriptural reading for their children as they struggle with bereavement. Boys in writing schools, preparing for careers in counting houses, wield their quill pens in the difficult task of mastering a "good hand." Benjamin Franklin learns how to compose essays with no teacher but himself. Young orphans in Georgia write precocious letters to their benefactor, George Whitfield, while schools in South Carolina teach enslaved black children to read but never to write.



As she tells these stories, Monaghan clears new pathways in the analysis of colonial literacy. She pioneers in the exploration of the implications of the separation of reading and writing instruction, a topic that still resonates in today's classrooms. Her close examination of reading methodology yields fresh insights into the colonial mind. Her discussion of instructional texts, particularly spelling books, adds an important and previously neglected element to the study of colonial literacy.

Monaghan's wide-ranging study confirms a break with tradition that began in some circles around the 1750s. Thereafter, a gentler vision of childhood arose, portraying children as more malleable than sinful. It promoted and even commercialized a new kind of children's book designed to amuse instead of convert, laying the groundwork for the "reading revolution" of the new republic.

"This book fills a significant gap in the scholarship of early America as well as in the scholarship of the history of reading

and writing . . . It will become an essential reference text for any scholar or student of American book history, the history of pedagogy, and the history of literacy."—Patricia Crain, author of *The Story of A: The Alphabetization of America from The New England Primer to The Scarlet Letter*

"Unique in its scope and in several of the questions being asked, this wide-ranging book will be important to early Americanists as well as to historians of reading."—David D. Hall, general editor of the five-volume *History of the Book in America*

E. JENNIFER MONAGHAN is professor emerita of English, Brooklyn College, The City University of New York.

American History / Education

504 pp., 17 illus.

\$49.95s cloth, ISBN 1-55849-486-3

March 2005

A volume in the series *Studies in Print Culture and the History of the Book*  
Published in association with American Antiquarian Society



## What a Book Can Do

The Publication and Reception of  
*Silent Spring*

Priscilla Coit Murphy

How a single book provoked a  
major public controversy

In 1962 the publication of Rachel Carson's *Silent Spring* sparked widespread public debate on the issue of pesticide abuse and environmental degradation. The discussion permeated the entire print and electronic media system of mid-twentieth-century America. Although Carson's text was serialized in the *New Yorker*, it made a significant difference that it was also published as a book. With clarity and precision, Priscilla Coit Murphy explores the importance of the book form for the author, her editors and publishers, her detractors, the media, and the public at large.

Murphy reviews the publishing history of the Houghton Mifflin edition and the prior *New Yorker* serialization, describing Carson's approach to her project as well as the views and expectations of her editors. She also documents the response of opponents to Carson's message, notably the powerful chemical industry, including efforts to undermine, delay, or stop publication altogether.

Murphy then investigates the media's role, showing that it went well beyond providing a forum for debate. In addition, she analyzes the perceptions and expectations of the general public regarding the book, the debate, and the media. By probing all of these perspectives, Murphy sheds new light on the dynamic between newsmaking books, the media, and the public. In the process, she addresses a host of broader questions about the place of books in American culture, past, present, and future.



"In this in-depth study of a best-selling and influential book, Murphy makes an extremely important contribution to the history of print culture. . . . Her book is a quick read and not at all ponderous, so I recommend it not only to scholars in book history and mass communications, but also to anyone interested in the influence of the media and in *Silent Spring* itself. It will be a marvelous addition to mass communications and book history classes."—Beth Luey, author of *Handbook for Academic Authors*

"Combines a marvelous blend of good detective work and rounding up of the correct suspects. There is, to my mind, a novel combination of literatures (publishing history, media effects, social movement research) that tells a very compelling story. Murphy recreates the time period nicely and captures the relationship between Carson and the *New Yorker*

and her Houghton Mifflin editor beautifully. . . . I can think of very few comparable studies of a work of nonfiction."—Walter W. Powell, coauthor of *Books: The Culture and Commerce of Publishing*

PRISCILLA COIT MURPHY is an independent scholar who lives in Chapel Hill, North Carolina.

American Studies / Media Studies /  
Environmental Studies

288 pp., 15 illus.  
\$34.95s cloth, ISBN 1-55849-476-6  
January 2005

A volume in the series *Studies in Print Culture  
and the History of the Book*



# James Laughlin, New Directions Press, and the Remaking of Ezra Pound

Gregory Barnhisel

How a distinguished independent publisher shaped the career and reputation of Ezra Pound

Although James Laughlin (1914–1997) came from one of Pittsburgh's leading steel-making families, his passions were literary rather than industrial—he wanted to be a poet. Laughlin was a freshman at Harvard when he traveled to Rapallo, Italy, in 1933 to meet Ezra Pound (1885–1972), and he returned the following year to enroll in the poet's "Ezuversity." Pound dismissed Laughlin's poetic talents, advising the wealthy young man to make himself a publisher. Laughlin did just that, founding New Directions Press in 1936.

For much of the 1930s, Laughlin and Pound were friends, business associates, collaborators, student and teacher, and even at times son and surrogate father. But Laughlin's investment in Pound—and their friendship—was severely tested by Pound's wartime propaganda broadcasts for Italian state radio, his capture and abortive trial for treason, and his thirteen-year stay as a mental patient in St. Elizabeths Hospital. Following this scandal and disgrace, the reading public no longer wanted to buy Pound's books, and the critical establishment dismissed him as a Fascist crank.

Laughlin and New Directions responded by marketing Pound in such a way as to convince consumers that the poet's importance needed to be judged solely on aesthetic grounds, and that his political beliefs were irrelevant to his accomplishments as a pioneering literary artist. With Pound's encouragement, and

despite the poet's oft-expressed opposition to the mixture of commerce and art, Laughlin used such marketing tools as advertising, the cultivation of friendly critics, and the development of the trade paperback to enhance Pound's reputation.

Drawing on a wide range of sources—including interviews with Laughlin and other New Directions staffers and unpublished materials from numerous literary archives—Gregory Barnhisel tells the story of the personal and professional relationship between one of the twentieth century's most controversial writers and his loyal and innovative American publisher—a relationship that eventually helped remake literary history and continues to shape our understanding of modernism itself.

"No one else has offered so detailed an account of the inner history of New Directions. . . . To be singled out for special mention is the blow-by-blow description of the tussle over the preparation of Pound's *Selected Poems*. . . . This book is a distinguished contribution to the small but rapidly growing number

of studies of the interaction of publishers, authors, and the literary marketplace."

—Barry Ahearn, editor of *Pound/Cummings: The Correspondence of Ezra Pound and E. E. Cummings*

"Barnhisel's most valuable contribution is an account of New Directions' marketing of Pound, as well as the larger history of this important press and its contribution to Pound's reputation. The discussion of James Laughlin is most important—the role of this major figure in the history of modernism has barely been documented."—Christopher MacGowan, editor of *The Collected Poems of William Carlos Williams*

GREGORY BARNHISEL is assistant professor of English and director of the First-Year Writing Program at Duquesne University.

American Studies / Literary Studies  
272 pp., 14 illus.  
\$34.95s cloth, ISBN 1-55849-478-2  
February 2005

A volume in the series *Studies in Print Culture and the History of the Book*



## Revolutionary Generation

Harvard Men and the  
Consequences of Independence  
Conrad Edick Wright

An investigation of growing up and  
growing old in revolutionary New  
England

What was life like for the young men who came of age in late-eighteenth-century New England? How did the American Revolution and its aftermath shape their outlook and experiences? This book offers a collective biography of the 204 members of the Harvard College classes of 1771 through 1774, men whose lives intersected with the War for Independence and the other formative events of the founding years of the American Republic. The names of a few of these men are still familiar, including painter John Trumbull and Congressman Fisher Ames, but the principal importance of this study lies in these schoolmates' shared experiences—experiences that were also common to a much wider group of youths who reached adulthood in the 1770s.

Conrad Edick Wright draws on extensive research on the classes that graduated from Harvard immediately before the start of the war to follow their members as they passed through life's common and predictable events from birth and childhood through youth to maturity, careers, marriage, the increasing civic and family responsibilities of midlife, old age, and death. He is also sensitive to his subjects' thoughts and feelings. Unusually articulate and frequently reflective, the men of the Harvard College classes of 1771 through 1774 often revealed their ambitions and concerns through their letters and diaries.

*Revolutionary Generation* provides the most sustained application of life course



and life cycle analysis to be found in any study of late-eighteenth- or early-nineteenth-century America. At the same time, it shows on a personal level through the lives of its subjects many of the most important consequences of the War for Independence.

"In this rich, detailed, and compelling new book, Conrad Edick Wright breathes life into a group of men educated at Harvard and tempered by the American Revolution. While he tells his tale like a novelist embracing a cast of fascinating characters, he also provides us with a new understanding of the college, of its place in eighteenth-century society, and of the society itself, from which emerged the men who made America. A book for the serious historian and the general reader, too."

—William Martin, author of *Citizen Washington and Harvard Yard*

"I can think of no volume in early American studies that moves so fluently and so knowledgeably between the actions of individuals and the broader experiences of a group. . . . This book is a pleasure to read."—Steven C. Bullock, author of *Revolutionary Brotherhood: Freemasonry and the Transformation of the American Social Order, 1730–1840*

"A beautifully written, historically significant book. . . . It contains wonderful stories of real human beings who succeeded and suffered, whose tales bring history alive. . . . There is no other book that so graphically traces the transformation of the Revolution on the lives of real people. . . . *Revolutionary Generation* is a masterful addition to the literature."—William Pencak, author of *Riot and Revelry in Early America*

CONRAD EDICK WRIGHT is Ford Editor of Publications at the Massachusetts Historical Society.

American History

320 pp., 16 illus.

\$34.95s cloth, ISBN 1-55849-484-7

March 2005

Published in association with Massachusetts  
Historical Society

## William Dunlap and the Construction of an American Art History

Maura Lyons

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The story of the book that launched an American art tradition

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In this well-researched study, Maura Lyons addresses the question, What did the phrase “American art” mean in 1834 when William Dunlap published his two-volume *History of the Rise and Progress of the Arts of Design in the United States*? Although Dunlap’s book, replete with the biographies of nearly 300 visual artists, is seen today as a foundational text in the creation and construction of American art history, it had actually faded into obscurity by the end of the nineteenth century.

Drawing on manuscript and periodical sources from the period, Lyons furnishes the first full-scale analysis of Dunlap’s work, exploring the significance of his book for the American art world and for the nineteenth-century reading public. Tracing the *History*’s origins, production, promotion, and reception, Lyons pushes beyond its current canonical status—the result of its twentieth-century rediscovery and revival—to reveal the uncertainty originally surrounding the venture. The *History* represented a speculative bid for cultural authority that grew out of the intersecting ambitions of its author, one wing of the nascent artistic profession, the burgeoning publishing industry, and the city of New York.

By revealing the *History* as an entrepreneurial, partisan, and localized experiment, Lyons reinterprets the book’s contents, elaborating on the roles assigned to the artists Benjamin West and John Trumbull and the book’s championing of New York’s National



Academy of Design. Lyons’s study thus illuminates the participation of the *History* in the process of framing a national culture in the United States during the early nineteenth century.

“A fascinating analysis of William Dunlap’s *History*, Lyons’s study represents an important contribution to the history of American art, culture, and publishing in the period 1800–1850.”—Alan Wallach, author of *Exhibiting Contradiction: Essays on the Art Museum in the United States*

“Maura Lyons engages intelligently with William Dunlap’s larger cultural objectives, mines available evidence to delineate his process of collecting material from artists and getting the book published and marketed, and demonstrates notably how different artists’ reactions raised questions about the relationship between artists and public in a newly market-oriented community.”—Scott Casper, coeditor of *Perspectives on American Book History*

MAURA LYONS is assistant professor of art history at Drake University.

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Art History / American Studies

224 pp., 39 illus.

\$34.95s cloth, ISBN 1-55849-475-8

January 2005



## One Nation, One Blood

Interracial Marriage in American Fiction, Scandal, and Law, 1820–1870

Karen Woods Weierman

Examines the roots of a pernicious and persistent American taboo

The proscription against interracial marriage was for many years a flashpoint in American culture. In *One Nation, One Blood*, Karen Woods Weierman explores this taboo by investigating the traditional link between marriage and property. Her research reveals that the opposition to intermarriage originated in large measure in the nineteenth-century desire for Indian land and African labor. Yet despite the white majority's overwhelming rejection of nonwhite peoples as marriage partners, citizens, and social equals, nineteenth-century reformers challenged the rule against intermarriage. Dismissing the new "race science" that purported to prove white superiority, reformers held fast to the religious notion of a common humanity and the republican rhetoric of freedom and equality, arguing that God made all people "of one blood."

The years from 1820 to 1870 marked a crucial period in the history of this prejudice. Tales of interracial marriage recounted in fiction, real-life scandals, and legal statutes figured prominently in public discussion of both slavery and the fate of Native Americans. In Part One of this book, Weierman focuses on Indian-white marriages during the 1820s, when Indian removal became a rallying cry for New England intellectuals. In Part Two, she shifts her attention to black-white marriages from the antebellum period through the early years of Reconstruction. In both cases she finds that the combination of a highly publicized intermarriage scandal, new legislation prohibiting



interracial marriage, and fictional portrayals of the ills associated with such unions served to reinforce popular prejudice, justifying the displacement of Indians from their lands and upholding the system of slavery. Even after the demise of slavery, restrictions against intermarriage remained in place in many parts of the country long into the twentieth century. Not until the 1967 *Loving v. Virginia* decision did the Supreme Court finally rule that such laws were unconstitutional.

Finishing on a contemporary note, Weierman suggests that the stories Americans tell about intermarriage today—stories defining family, racial identity, and citizenship—still reflect a struggle for resources and power.

"This is a painstakingly researched work—which, however, manages to present its massive archival legwork elegantly. . . . The book contains fascinating material and unites different disciplines and Native American, African American, and interracial history." —Werner Sollors, editor of *Interracialism: Black-White Intermarriages in American History, Literature, and Law*

"I enjoyed reading this study. It speaks to enduringly important themes in American history, and it adds new dimensions to our understanding of them. . . . By giving extended consideration to intermarriage between whites and American Indians, along with that between blacks and whites, it presents a fuller picture than we have been used to seeing and reminds us how complicated the problem of race has always been in this country. . . . The cases Weierman has recovered and explored are significant ones, and her analysis of them is careful and shrewd." —James O'Toole, author of *Passing for White: Race, Religion, and the Healy Family, 1820–1920*

KAREN WOODS WEIERMAN is assistant professor of English at Worcester State College.

American History / Black Studies / Native American Studies

288 pp.

\$34.95s cloth, ISBN 1-55849-483-9

March 2005

## Beyond the Body

The Boundaries of Medicine and English Renaissance Drama

William Kerwin

An insightful look at the intersection of medicine and drama in early modern England

This is a book about two things: medical instability and Renaissance drama. Medical stories are always also social stories, and William Kerwin presents five case studies of how the fragile and dynamic relationship between the medical and the nonmedical played out in Renaissance England. Renaissance drama richly staged that process, presenting medical practitioners in ways that undermined any attempt to imagine them as self-defining. Playwrights consistently unmasked fictions of medical autonomy, emphasizing that a variety of social narratives competed in the shaping of the medical culture.

Drawing on research in the social history of medicine as well as a wide-ranging collection of primary narratives of medical encounters, Kerwin pursues the stories of several medical groups. Specifically, he examines women healers in terms of the changing place of women in the public sphere; the connections between drug sellers—apothecaries and alchemists—and an emerging modern economy; the role barbers and surgeons played in early modern concerns for protecting a new sense of privacy and interiority; the ways physicians defined their professional primacy through the language of theaters and actors; and the ways individual patients employed rhetorics of diagnosis as a way of participating in sectarian religious battles. The study moves from the dynamics of medical politics to the work drama does in exposing those dynamics.



In addition to offering astute readings of works by Shakespeare and Ben Jonson, the book pays substantial attention to plays by Samuel Daniel, John Fletcher, John Ford, Thomas Heywood, John Lyly, Philip Massinger, and John Webster.

*Beyond the Body* complements the wealth of recent critical attention given to the body. Kerwin attends to a different sort of material politics; as the book's title suggests, he asks a reader interested in the politics of medicine to look not at the practitioner treating the body but at the social forces influencing the practitioner. *Beyond the Body* works to erode a widespread cultural bias toward giving medicine deference as a self-defining profession.

"A rich and pioneering study. . . . William Kerwin takes as his subject the competing social narratives that shape the medical culture of early modern England. He draws on new primary documents as well as the history of medicine and anthropology and places them in play with English drama from Lyly and Daniel to Webster and

Massinger. The conflicts he uncovers challenge recent tendencies to totalize medical knowledge of the period and show how drama is particularly adept at portraying medical thoughts and practices."—Arthur F. Kinney, author of *Shakespeare's Webs*

WILLIAM KERWIN is assistant professor of English at the University of Missouri, Columbia.

Renaissance Studies

288 pp.

\$34.95s cloth, ISBN 1-55849-482-0

March 2005

A volume in the series *Massachusetts Studies in Early Modern Culture*



## New Towns for Old

Achievements in Civic Improvement in Some American Small Towns and Neighborhoods

John Nolan

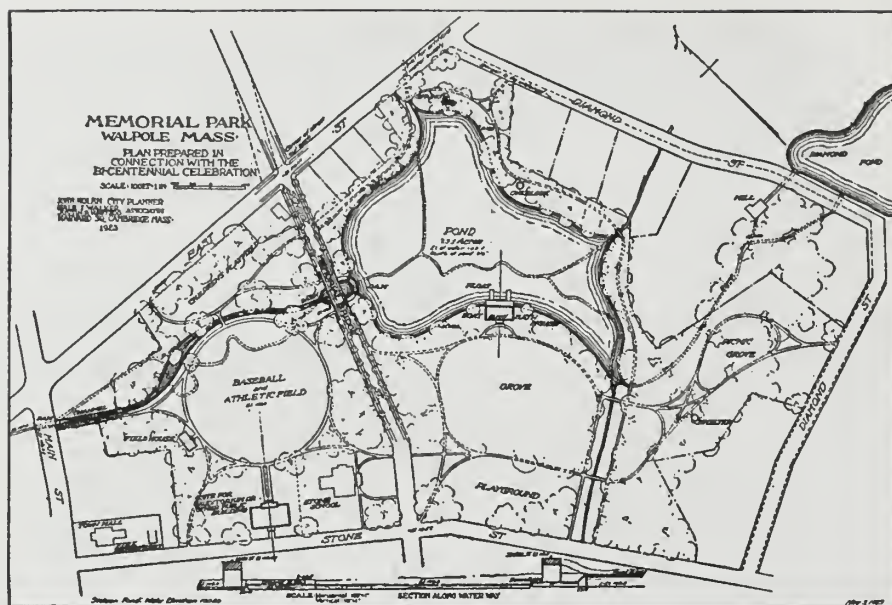
Introduction by Charles D. Warren

A new edition of a classic work on town planning

John Nolan (1869–1937) was a pioneer in the development of professional town and city planning in the United States. Nolan's comprehensive approach merged the social, economic, and physical aspects of planning while emphasizing, in the author's words, "versatility, special knowledge, and cooperation." Between 1905 and 1937, Nolan's firm, based in Cambridge, Massachusetts, completed more than 450 commissions throughout the United States. Among the best known of these is Mariemont, Ohio, whose development Nolan directed from the ground up.

*New Towns for Old* (1927), long out of print and increasingly rare, is still of great interest to planners and urban historians. The well-illustrated study contains an overview of the development of American urbanism and a concise discussion of Nolan's ideas for the improvement of towns and cities. Individual chapters examine a variety of new towns planned by Nolan including Mariemont, Ohio, Kingsport, Tennessee, and Kistler, Pennsylvania, as well as the new suburbs of Union Park Gardens in Wilmington, Delaware, and Myers Park in Charlotte, North Carolina. Re-planned towns of Cohasset and Walpole, Massachusetts, are also featured. The forward-looking final chapter includes material on Venice, Florida, one of Nolan's most ambitious projects.

The new edition of *New Towns for Old* includes additional plans and illustrations,



a new index, and a new introductory essay by Charles D. Warren which presents biographical and historical context that illuminates the diverse, productive career of this highly significant practitioner.

"Nolan's book tracks real problems and real solutions in towns from Walpole, Massachusetts, to Venice, Florida. His observations will fascinate historians as well as planners shaping new American towns."—Robin Karson, coeditor of *Pioneers of American Landscape Design*

CHARLES D. WARREN is an architect and writer. He has taught design at the University of Michigan and The Institute for Classical Architecture, and in 1990–91 he was the Town Architect in Seaside, Florida.

Landscape Architecture / Gardening

328 pp., 102 illus.

\$34.95s cloth, ISBN 1-55849-480-4

February 2005

A volume in the ASLA Centennial Reprint Series, published in association with the Library of American Landscape History



## A Place Called Paradise

Culture and Community in  
Northampton, Massachusetts,  
1654–2004

Edited by Kerry W. Buckley

A volume of essays commemorating the 350th anniversary of a historic New England community

In 1790, President Timothy Dwight of Yale offered this description of Northampton, a town situated on the banks of the Connecticut River in western Massachusetts: “The inhabitants of this valley possess a common character,” he remarked. “Even the beauty of the scenery, scarcely found in the same degree elsewhere, becomes a source of pride as well as enjoyment.” For Dwight, the appeal of the place lay in its proportions, which epitomized eighteenth-century ideas about the proper balance between the natural world and the built environment.

Northampton evoked equally powerful visions in others. To minister Jonathan Edwards it was a stage for the enactment of God’s drama of saving grace and redemption, while to Swedish soprano Jenny Lind it was simply a “paradise.” During the 1920s Northampton became Main Street USA—a reassuring backdrop for the presidency of the city’s former mayor Calvin Coolidge. But for Smith College professor Newton Arvin, it was the dark side of small-town America which surfaced during the early decades of the Cold War. From witchcraft trials to Shays’s Rebellion, from Sojourner Truth and the utopian abolitionists to Sylvester Graham and diet reform, many of the main currents of American life have flowed through this New England river town.

To commemorate the 350th anniversary of the founding of Northampton,

*A Place Called Paradise* brings together a broad range of writing on the city’s rich heritage. Edited with an introduction by Kerry W. Buckley, the volume includes essays by John Demos, Christopher Clark, Nell Irvin Painter, David W. Blight, and other distinguished scholars who have found this region fertile ground for research. Together their writings not only chronicle the history of a place but illustrate, in microcosm, the dynamics at work in the larger sweep of America’s past.

“This is local history at its best. These insightful and readable essays explore central themes of American history as they played out in a single remarkable community. Since its founding 350 years ago, Northampton has seen it all—seventeenth-century witchcraft trials; eighteenth-century revivalism and revolution; nineteenth-century Romanti-

cism, reform, and commerce; twentieth-century feminism and Cold War homophobia. The next-best-thing to living in Northampton is reading this wonderful volume.”—Paul S. Boyer, editor, *The Oxford Companion to United States History*

KERRY W. BUCKLEY is executive director of Historic Northampton. He is author of *Mechanical Man: John Broadus Watson and the Beginnings of Behaviorism* and coeditor of *Letters from an American Utopia: The Stetson Family and the Northampton Association, 1843–1847*.

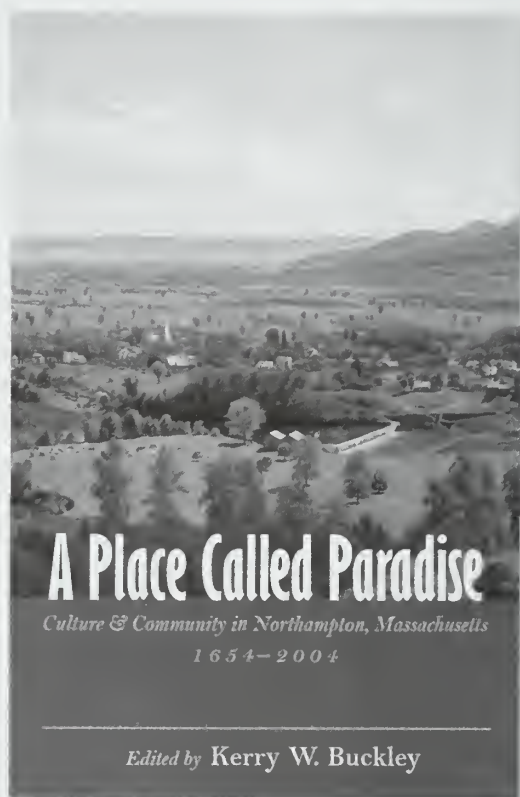
American History

544 pp., 33 illus.

\$39.95s cloth, ISBN 1-55849-485-5

December 2004

Published in association with Historic Northampton, Inc.



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288 pp., 254 illus., 71 measured drawings, 1980



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### Swinging the Machine

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"Damn, I love this book! Dinerstein writes about the interplay between aesthetic principles and social conditions with as much insight and grace as anyone ever has. . . . *Swinging the Machine* remaps the social and political meanings of swing, the fully national resonance of African American cultural forms, modernity and anti-modernism, and a good deal else besides. A brilliant and beautiful book."

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\$80.00s cloth, ISBN 1-55849-373-5

\$24.95s paper, ISBN 1-55849-383-2

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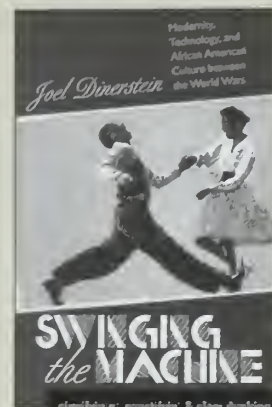
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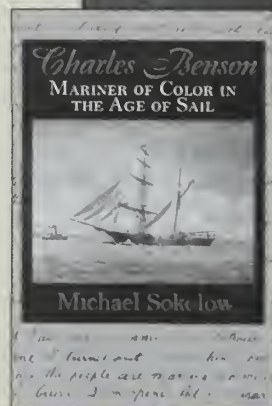
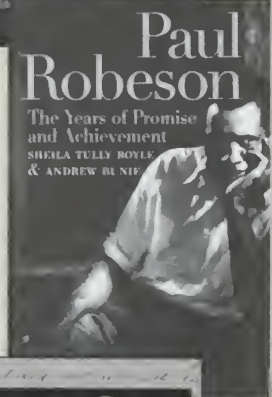
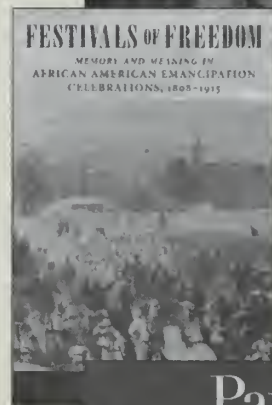
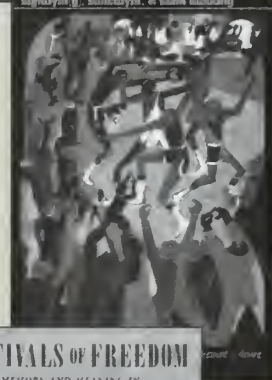
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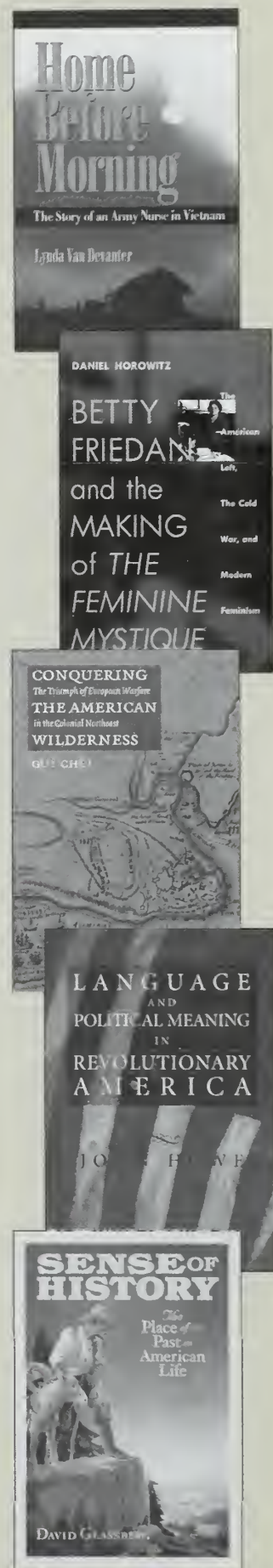
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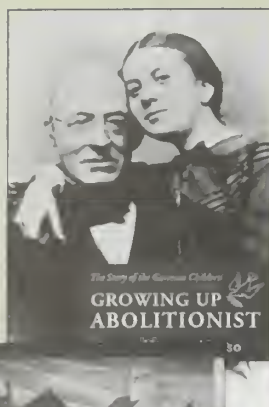
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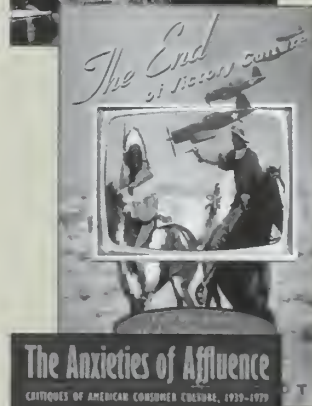
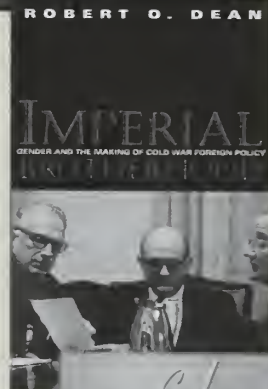
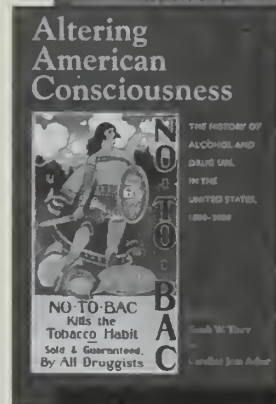
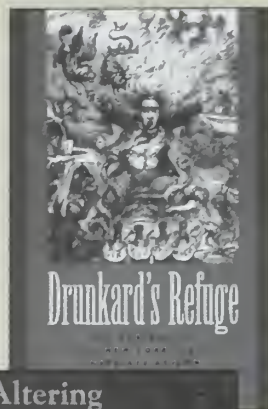
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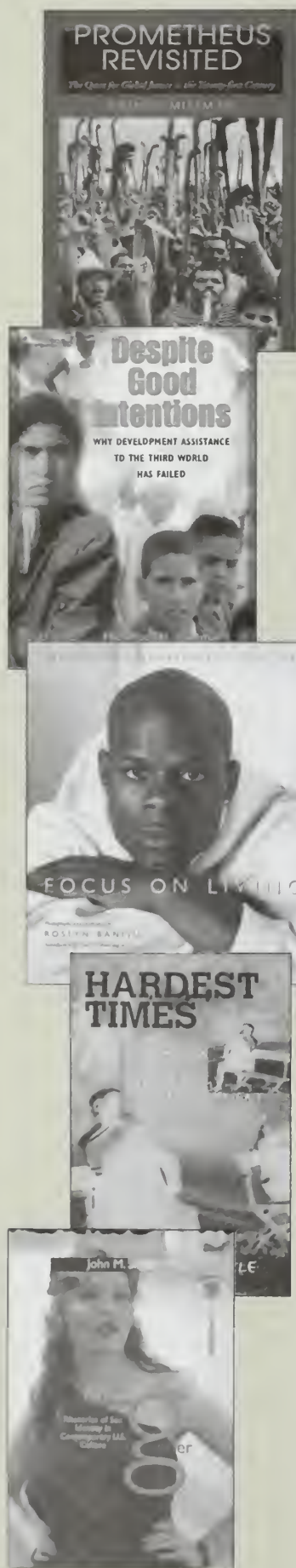
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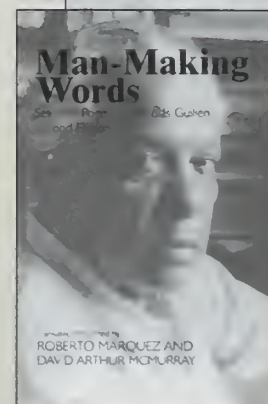
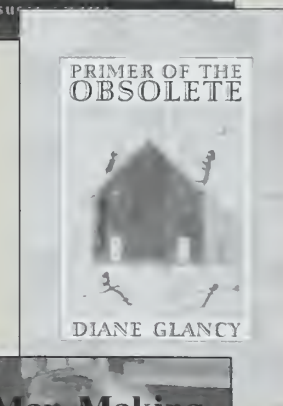
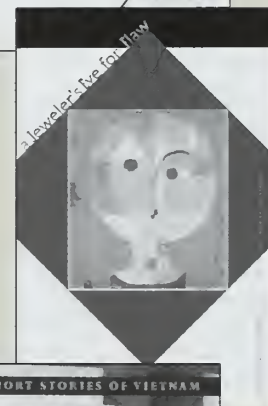
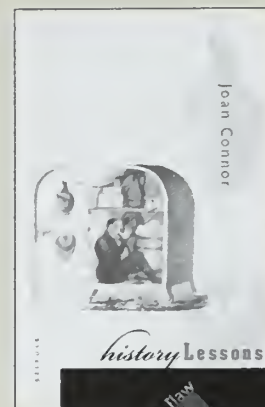
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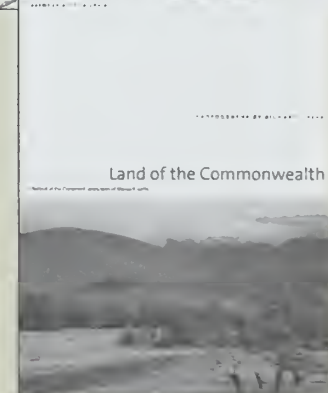
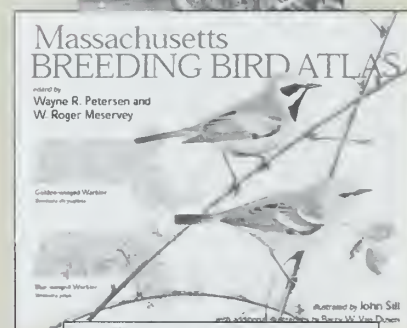
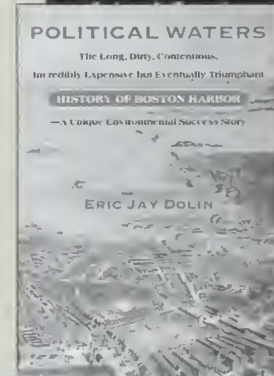
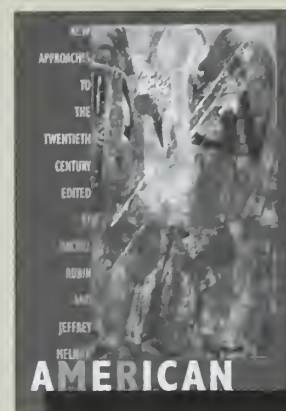
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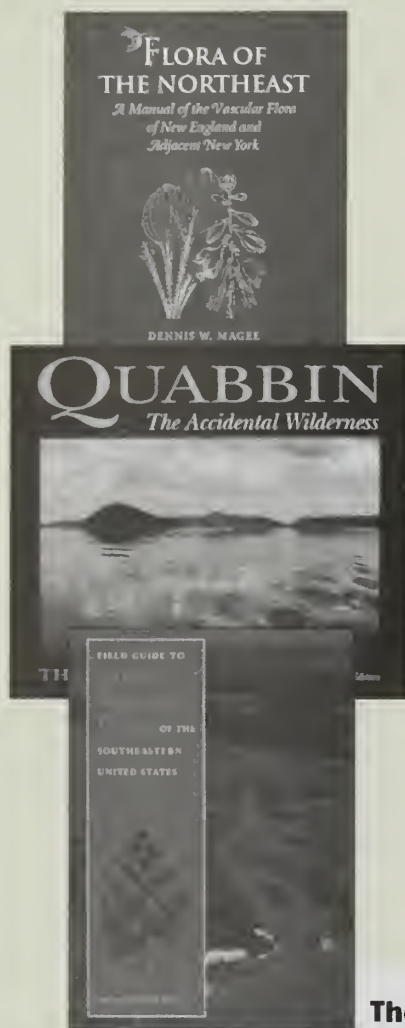
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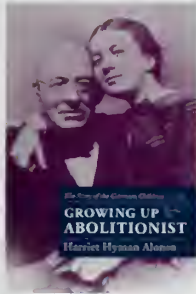
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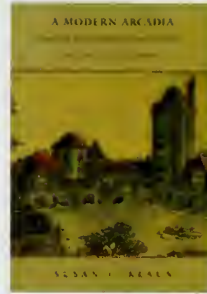
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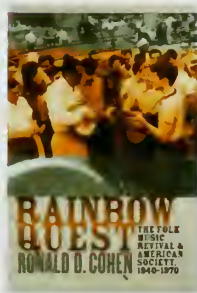
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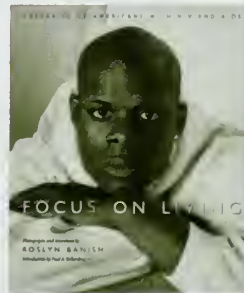
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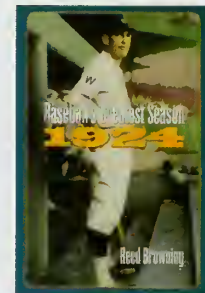
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